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THE INFLUENCE OF HANS FOLZ ON HANS SACHS

There is much in common between Sachs and Folz. Both were residents of the city of Nürnberg, though Folz was a native of Worms. Both were interested in the popular side of literature as represented in the mastersong, and Sachs refers to Folz among the great Nürnberg masters as "Hans Foltze, balbirer."¹ Folz is one of the very few early writers of *Fastnacht* plays whose name is authoritatively preserved for us. The exact years of his activity cannot be definitely assigned, but his chief work was in the last half of the fifteenth century, and he was probably dead before Sachs was born.

The influence of the older writer on the younger has been commented on more than once.² It is certain that Sachs knew Folz and used him as a source frequently. Goetze³ lists twelve works by Sachs for which Folz serves as a source. In one case, even, Sachs has been guilty of actual plagiarism in his use of Folz, a fault from which he is remarkably free, especially when the great extent of his composition is taken into consideration. This is in the case of Schwank No. 109, *Die drey frawen mit dem porten*. Even here the actual copying of verses does not exceed a dozen or fifteen, but this is quite contrary to his usual custom. The following parallels show the closeness with which Sachs copied in this case:

SACHS	FOLZ
drey frawen frey	von dreyen frawen stolcz und frey,
Fünden ein porten alle drey.	Die ein porten funden all drey,
Nûn wolt ide den porten hon,	nun wollt yde den porten han,
Die erst sprach: "Welche iren man	die ein sprach welche iren man
Am aller sersten mag petôren,	am aller pasten kûn bedôrn,
Der selben sol der port gehôren."	Der selben sol der port gehôrn.

¹ Goedeke, *Grundriss*², 2, 252.

² Leonhard Lier (*Studien zur Geschichte des Nürnberger Fastnachtspiels*, Dissertation, Leipzig, 1889) sees marked influence of Folz on Sachs. He credits the former with introducing a new comic theme into *Fastnacht* literature, the struggle for mastery in the home, and sees his influence on Sachs also in the typical character of the doctor; cf. Stiefel in *Nürnberger Festschrift* (Nürnberg, 1894), pp. 150, 104-6; E. Kreisler, *Die Dramatischen Werke des Peter Probst*, Neudrucke deu. lit. Werke des 16. und 17. Jh., Nos. 219-21, p. xv.

³ *Lit. Verein in Stutt.*, CCL, 181 f. In the case of one of these, Schwank No. 186 (Goetze Neudrucke), Stiefel assigns the source to Pauli, *Schimpf und Ernst*.

SACHS

Die sach war schlecht. Die erst haim
lieff,
Fand, das ir mon dort lag und schlieff,
Rues und saffran sie im an straih
Und macht in allen schwarz und
plaich.¹

FOLZ

Die sach was schlecht, die erst heim lief,
fant das ir man dort lag und slief,
pald eylet sie und mischt zu samen
saffran und rus in einen swamen,
Die selbig farb sie im an streich
Und macht in allen swarcz und pleich.¹

Sachs shows above all his debt to Folz in the word, phrase, and situation borrowed even on occasions when the main source was not Folz, and it is the purpose of this paper to indicate the extent to which this was done. In his *Fastnachtspiele aus dem fünfzehnten Jahrhundert*² Keller has printed much of the material known to be the work of Folz. Among the *Fastnacht* plays are eight so signed that they may be certainly attributed to him.³ To these Michels⁴ would add about a dozen more. Only those, however, which can without question be assigned to Folz have been made the basis of this study.

Among Keller's plays, No. 7, entitled *Ein spil, ein hochzeit zu machen*, is by Folz. This has afforded phrases for Sachs on several occasions. A father describing his daughter says:

Sie hat der siben schon wol dreizehen.⁵

Sachs copies the phrase in a *Fastnacht* play to describe the woman of whom Dildapp was enamored: "Hatz der sieben schön wol dreyzehn."⁶ Folz continues in the description of the daughter by her father:

die pein sind ir gleich unten als oben.⁷

Sachs conveys the same idea in these words:

Die hat so schöne rote schenckel,
Die waren unden umb den enckel
Eben so dick, als sie warn oben.⁸

¹ Cf. Stiefel, *Festschrift*, pp. 104 ff.; Sachs, *Schw.* 109, 1-10.

² *Lit. Ver. in Stutt.*, XXVIII-XXX, XLVI.

³ Nos. 1, 7, 38, 43, 44, 60, 112, 120.

⁴ "Studien über die ältesten deu. Fastnachtspiele," *Quellen und Forschungen zur Sprach- und Culturgeschichte der germ. Völker*, Heft 77, Strassburg, 1896, p. 214.

⁵ Keller, p. 76, 6.

⁷ Keller, p. 71, 13.

⁶ *Fsp.* 62, 14.

⁸ *Fsp.* 62, 7-9.

Throughout, the ironical description of the girl, as if portraying beauty, is that employed by Sachs in treating his similar character.¹ Finally, in Folz a neighbor says of the girl in question:

Sie was mein knechten gesoten und gepraten,²

and in a Schwank, where other traces of Folz are seen, Sachs writes:

Mag ewer weder gsottn noch praten.³

Keller, No. 38, does not bear the name of Folz, but an early print has his name on the title-page.⁴ The play is *Von denen, die sich die wieber nerren lassen*. The idea is a common one with Sachs,⁵ and he copies here one of the situations closely, although his main source is Boccaccio. A dull-witted lover mistakes a white cat in a window for the face of his sweetheart. Folz writes:

Sasz in dem venster ain weisze katz,
Auch hort ich mangan kus und schmatz.⁶

Of the same scene Sachs writes:

In meim kamer fenstr sas ein kacz,
Gen der det er manch kus und schmacz.⁷

It should be noted, too, that Sachs chooses Dildapp as the name for his simpleton. This is the name used by Folz in his similar scene, while that of Boccaccio's hero is entirely different. In concluding this same play Folz has the couplet:

Lieb ist laides anfang,
Laid ist liebes ausgang.⁸

The first of these lines Sachs has borrowed as an introductory verse to *Schwank* No. 19.

In similar vein is Keller, No. 44, but from this Sachs borrowed little. Folz uses the figure, common in the sixteenth century, of a contest in marksmanship: "Ob wir pei euch ain feller schussen,"⁹

¹ One unsavory phrase from this play Sachs has used on two occasions; cf. Folz in Keller, 71, 20-21; also "Nachlese" (*Lit. Ver. in Stutt.*, XLVI), p. 6, 22-23; Sachs, *Fsp.* 80, 165-66; *Schw.* 158, 79-80.

² Keller, p. 69, 23.

⁶ Keller, p. 285, 13-14.

³ *Schw.* 133, 82.

⁷ *Fsp.* 62, 185-86.

⁴ Keller, p. 1493.

⁸ Keller, p. 287.

⁵ Cf. *Fsp.* 2; *Schw.* 17.

⁹ Keller, p. 337, 10.

which is also found in Sachs in different form: "Ir weiber schiest ain fern."¹ Folz writes further:

So pin ich so manch nacht umb knetten,
Und meint mein narrenschuoch han zuotretten.²

This Sachs varies as follows:

Derhalb jn jederman lest gehn,
In seinen Narrenschuhen stehn,
Der hat er wol dreiszg bar zerrissen.³

Although Folz⁴ and Sachs⁵ both treat the old folk-tale of Salomon and Markolf, Sachs does not seem to have followed Folz, but is nearer the version as found in the old folk-book, at least so far as the genealogy is concerned.

A favorite theme of the old *Fastnacht* plays was that of a lawsuit, often on the terms of a proposed marriage. Sachs does not attempt this subject in his *Fastnacht* plays, but in one of his contentious scenes he uses a line found in Folz's play, *Von einem Pawrngericht*.⁶ The phrase used, "Wir trügen wol wasser an einer stangen,"⁷ designates those of equal height who could easily carry water together, and figuratively those of equal moral failings.

The theme found in Folz which perhaps attracted Sachs more than any other was that of the play on words due to the misunderstanding by the coarse peasant of the polite questions of a doctor. Folz has treated the subject in his play, *Von einem Artzt*,⁸ and the following comparisons will show Sachs's debt as well as the prevalent conception of wit:

Folz: Sagt, get er seins gemaches icht?

 Secht, herr, er get wider gmach noch palt⁹
Sachs: Mag dein pauer seines gmachs gen?

 Ja freylich get er icz gemach.¹⁰

¹ *Fsp.* 73, 270.

² Keller, p. 339, 9-10.

³ *Schw.* 45, 21-23.

⁴ Keller, No. 60.

⁵ *Fsp.* 26.

⁶ Keller, No. 112.

⁷ Keller, p. 957, 5; Sachs, *Fsp.* 4, 241.

⁸ Keller, "Nachlese," *op. cit.*, No. 120.

⁹ Keller, "Nachlese," *op. cit.*, p. 6, 10, 13.

¹⁰ *Fsp.* 80, 183, 185.

Folz: Sag, hastu nit zue zeiten windt?

Als unser hausz zu hadert stet,
Weysz ich, das windts genug drein get.¹

Sachs: Ob dein pawer mag haben wind

O windes gnůng mein pawer hat,
Weil unser haus zer hadert stat.²

Folz: Sag mir her schlecht, wo pistu kranck?
Secht, mein herr, hie auff diser panck.³

Sachs: Sag mir, wo ist dein pawern we?
Da haim im pet, als ich verste.⁴

This style of question and answer Sachs copies and inserts as incidental enlivening material in two *Fastnacht* plays, though in neither one is his main source Folz. In one of these plays,⁵ too, Sachs has drawn from two other poems by Folz, so that we have the interesting case of a *Fastnacht* play whose main source was *Eulenspiegel*, but with isolated passages in closely succeeding lines copied from three different poems by Folz.⁶

Folz loved to depict the marital quarrel and so did Sachs. In the same play in which doctor and peasant misunderstand one another, Folz introduces a combat in the home, from which Sachs copies the spiciest features. Comparison shows obvious borrowing:

Folz: Und heil yeds das ander beym schopff,
Gib ich ir dan ein guts an kopff.⁷

Sachs: Wen pald ich ir ains gieb an kopff,
So erwischt sie mich pey dem schopff.⁸

Folz: Wir heyssens der siben frewd gespilt.
Wan trifft sie mich, so isz sie fro;
Triff ich, so ist mir auch also.⁹

¹ Keller, "Nachlese," *op. cit.*, p. 5, 20, 23-24.

² *Fsp.* 80, 170; 172-73.

³ Keller, "Nachlese," *op. cit.*, p. 7, 25, 27; cf. Haupt, *Ztschr.*, 8, 530 ff., 39-40.

⁴ *Fsp.* 80, 139-40; cf. *Fsp.* 58, 160-61; for further similarities, cf. Keller, "Nachlese," *op. cit.*, p. 5, 26, 30-31; *Fsp.* 80, 170, 172-73; Keller, "Nachlese," *op. cit.*, p. 6, 4, 7; *Fsp.* 80, 177, 179.

⁵ *Fsp.* 58.

⁶ Keller, No. 120; Haupt, *Ztschr.*, 8, 509 ff.; Haupt, *Ztschr.*, 8, 530 ff.

⁷ Keller, "Nachlese," *op. cit.*, p. 12, 5-6.

⁸ *Schw.* 189, 129-30.

⁹ Keller, "Nachlese," *op. cit.*, p. 12, 25-27.

Sachs: Drift sie mich den, so ist sie fro;
 Driff ichs, so ist mir auch also.
 Das hais wir der siebn frewd gespilt.¹

Another phrase used by Sachs in this context is so common in the period that Sachs may easily have found it elsewhere:

Folz: So flucht sie, sich möchtz erdtrich biegen;²
Sachs: Unnd leug, sich möchten palcken biegen.³

Aside from his use of *Fastnacht* plays Sachs also drew from Folz's occasional poems. One common theme, that of supremacy in the home, he found in a poem by Folz entitled "Der pös Rauch,"⁴ and copied under the same caption in a *Fastnacht* play.⁵ Sachs expands his brief model so that there are few verbal similarities,⁶ but he has borrowed a couplet from this poem for another occasion. Expressing complete surrender, the husband in Folz's poem says:

Des freu ich mich irsz ausz gangs ser
 Wan die weil pin ich man ym hausz.⁷

In a similar mood Sachs writes:

Ja, wen mein fraw zu pad ist aus,
 So pin ich die weil herr und man.⁸

Folz's shorter poems also give occasion for further borrowings by Sachs in the theme of misunderstanding. Numerous evidences of this are found in a poem by Folz, "Ein pulschafft von einer pawrn meyt," in which the ardent protestations of the lover are taken literally by the girl. The swain in Folz's version comments:

mein hercz nach euch dut sennen,⁹

and then continues:

mein hort glaupit mir fürwar
 ich pin euch lenger dan ein iar

¹ *Schw.* 189, 135-37. Sachs likewise softens a coarse expression of Folz, though plainly using it as a model; cf. Keller, "Nachlese," *op. cit.*, p. 12, 36—p. 13, 1, and *Schw.* 189, 118-19.

² Keller, p. 12, 15.

³ *Schw.* 30, 142; cf. *Schw.* 9, 111.

⁴ Keller, pp. 1279 ff.

⁵ *Fsp.* 28.

⁶ Cf. Folz, p. 1280, 7, and Sachs, *Fsp.* 28, stage direction following line 114.

⁷ Keller, p. 1282, 20-21.

⁸ *Fsp.* 12, 128-29.

⁹ Haupt, *Ztschr.*, 8, 509 ff., 24; cf. Sachs, *Schw.* 133, 13.

von herczen gancz gewesen holt
 wie wol es sich nie fügen wolt
 das ich euch das ercleret lawter
 do sprach sie zu mir lieber trawter
 ia west ich das dir recht ernst wer
 ich precht dir zwar ein panczer her.¹

This situation is reflected in the following opening scene of a *Fastnacht* play by Sachs:

Hertz liebe Elsz, ich het ein wort
 Mit euch vor langer zeit zu reden.
 Ist doch so gut worden uns beden
 Noch nie ins maisters hausz die zeit,
 Zu sagen euch mein haymlickeyt,
 Das ich euch geöffnet het mein hertz.

Die Magd redt jmmer zu spötllich:

Ich sorg, es sey nur ewer schertz.

Der Gsell: Es ist mein ernst fürwar, wolan!

Die Magd: So geht und legt ein Bantzer an!²

The scornful suggestions of the maid that her lover take a purgative and quench the flames of love in water are copied in one of Sachs's earlier *Schwänke*.³ The despairing conclusion of the lover is very similar in both writers. Folz writes:

nu seyt ir herter fyl dan eysen
 und lat euch gar mit nicht erweichen.⁴

Sachs concludes:

Ir seydt viel herter, denn ein Felsz,
 Last euch mein freundlich bitt erweichen!⁵

After this it should be noted that the *Fastnacht* play of Sachs takes a new and original direction, but phrases from the same poem by Folz are found in widely varying works of Sachs, as the following illustrations will show.

Folz: ir wirt uns lecht ein weyer ab pren.⁶

Sachs: Ach, zünd mir nur kein weyer an!⁷

¹ Haupt, *Ztschr.* 8, 509 ff., 15-22.

² *Fsp.* 4, 26-34; cf. *Fsp.* 58, 165.

³ Folz, Haupt, *Ztschr.*, 8, 509 ff., 26-29; Sachs, *Schw.* 133, 27-29; Folz, ll. 42-49; Sachs, 36-49; cf. also Folz, l. 51; Sachs, *Fsp.* 4, 41; Folz, ll. 90-91; Sachs, *Fsp.* 4, 70-71

⁴ Haupt, *Ztschr.*, 8, 509 ff., 80-81.

⁵ *Fsp.* 4, 100-101.

⁶ Haupt, *Ztschr.*, 8, 509 ff., 84.

⁷ *Fsp.* 31, 246.

Folz: se narr hab dir die feygen¹

Folz: sam sie nie wasser het betrüpt²

One further similarity in the field of misunderstanding should be noted. Folz tells a story of a wandering minstrel who purposely mistakes the questions asked him and on one occasion replies:

herr wer den teuffel sol befechten
der muss sein gar pey guten mechten
so lig ich yez in sülchen nōten
ich künt nit wol ein floch gedōten.³

Sachs borrows this, with other matter, from Folz to adorn a story from *Eulenspiegel* in which the rascal deceives a priest. The latter says in reply to a question:

Der dewffel, den muest uber winden
Mit kampff und in fahen und pinden.

To this *Eulenspiegel* replies:

Mein herr, ich lieg in solchen nōten
Das ich icz kaum ein floch künt dōtten.⁴

Besides these passages, which are obviously borrowed, the isolated word and phrase common to both are constantly met. The following quotations will illustrate this: "studt vol";⁵ "Glottz sam ein erstochener pock";⁶ "Das nicht der schaur peym herd erschlag";⁷ "und wie ir hertz nach ym schrey woffen";⁸ "dar noch er oft vor engsten switz";⁹ "so sie mit diebs negeln sich krawen";¹⁰ "sie [weiber] hant kurczen mut und lange cleider";¹¹

wo haut und hor ist gancz vernichte,
da wirt der pelcz entwichte.¹²

¹ Haupt, *Ztschr.*, 8, 509 ff., 162; cf. Sachs, *Schw.* 356, 30; 9, 38.

² Folz, l. 204; cf. Sachs, *Schw.* 10, 15. This phrase is, however, common in the sixteenth century.

³ Haupt, *Ztschr.*, 8, 530 ff., 97-100.

⁴ *Fsp.* 58, 167-70.

⁵ Keller, p. 1210, 18; Sachs, *Schw.* 142, 65; 283, 93.

⁶ Keller, p. 1212, 20; Sachs, *Schw.* 142, 85.

⁷ Keller, p. 1222, 30; Sachs, *Schw.* 16, 58.

⁸ Keller, p. 1284, 17; Sachs, *Schw.* 133, 18.

⁹ Keller, p. 1284, 7; Sachs, *Fsp.* 4, 82.

¹⁰ Keller, p. 1289, 1; Sachs, *Schw.* 178, 70; *Lit. Ver. in Stutt.*, CXL, 198, 20; Grimm, *Wb.*, 2, 1097, refers to Sachs only as a source for this phrase.

¹¹ A. L. Mayer, *Die Meisterlieder des Hans Folz. Deutsche Texte des Mittelalters*, Bd. XII, No. 20, 67; Sachs, *Schw.* 70, 57-58.

¹² Mayer, No. 38, 173-74; Sachs, *Schw.* 7, 244-45.

The model for Sachs's characteristic concluding couplet, in which he names himself as the author, was very common in Folz's work. Folz concludes his poem "Von Allem hausrot"¹ with the couplet:

Die folgen meiner treuen ler
Und dancken hans foltz barbirer.

Another poem has this conclusion:

Doch schuff die weyshaitt das umker
Also spricht Hans foltz Barbierer.²

With these may be compared the following by Sachs:

Das sie in ordnung fein aufwachs,
Das wünscht aller gsellschaft Hans Sachs.³
So wirt oft schimpf auß ernstling sachen,
Da man pesorget gros geüer.
So sprichet Hans Sachs, schuemacher.⁴

It may not be out of place, in conclusion, to hazard a conjecture concerning the authorship of one of the *Sterzinger Fastnacht* plays.⁵ Two of these, Nos. 19 and 20, are simply plays by Folz with some verbal and dialect changes, proving that the compiler, Vigil Raber, whose collection dates from 1510 knew the work of Folz. No. 22 of the *Sterzinger* plays shows some interesting peculiarities. It is entitled *Ain Zendprecherey*, and has remarkable similarities to Sachs's Schwank No. 94, *Der zanprecher handel*, as the following comparisons show:

Sterz: Woll her, wol her, Ir frauen und man!
Welher hat ain peser zan⁶

Sachs: Her, her, wer hat ein pösen zan!⁷

Sterz: Ain peser zan, ain peser gast,
Der last den man weder rue noch rast.⁸

Sachs: Ein pöser zan ein pöser gast,
Lest dem man weder rw noch rast!⁹

¹ Keller, p. 1215 ff.

² Haupt, *Ztschr.*, 8, 537 ff., 131-32.

³ Schw. 104, 63-64.

⁴ Schw. 64, 60-62.

⁵ *Sterzinger Spiele*, hsg. von O. Zingerle, Wien, 1886. Wiener Neudrucke, No. 9.

⁶ No. 22, 45-46.

⁸ No. 22, 61-62.

⁷ Schw. 94, 60.

⁹ Schw. 94, 61-62.

The similarity here is so close that some connection is plainly indicated. The date of writing would admit of the possibility that Sachs used Raber, but, as there are no close similarities elsewhere, a common source for the two would seem more likely.

Several indications point to Folz as the possible author of the poem which Raber transcribed and Sachs followed in general theme. The method of treatment is one common to Sachs elsewhere when he was plainly influenced by Folz. The main thought is followed freely, and phrases that struck the writer as forcible are copied closely. One of the phrases quoted above is used twice in a short poem by Folz.¹ In Raber's collection this play follows very closely on two admittedly by Folz. In discussing the Sterzinger plays Michels considers this one a genuine Tyrolean product, but he does see resemblances to the Nürnberg variety. He writes in conclusion: "Daneben hat es sonderbarer Weise den nürnbergischen Reim, ston: thon (240 f. geschrieben ston: thain d.i. tuon). Mit dem Zank und der Schlägerei, bei der der Zahnbrecher zur Thür hinausfliegt, erinnert es etwas an Folzische und Sachsische Dramen."²

These facts, taken together, lead to the conjecture that Raber has here put an unsigned poem by Folz into the Tyrolean dialect, and that Sachs has also used this same poem by Folz as the source of his Schwank No. 94.

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¹ "Rue noch rast," Keller, p. 1283, 10, 13.

² *Studien*, pp. 58 f.